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THE MAGIC LANTERN GAZETTE

Magic Lantern Society of the United States and Canada

Volume 3
Number 3

Fall/Winter
1991

CONVENTION UPDATE

The plans for the San Antonio Convention are firming, and there will be some surprises for the attendees, but more about that later in a special mailing. Some folks attendance intentions are still dribbling in, so perhaps at the moment about the usual number of attendees are indicating they will come. One clue—Is there a museum in the U.S. devoted largely if not solely to the Magic Lantern? Is it in a Castle? You will know in 1992.

INSIDE

- IS THE MAGIC GONE
- USING THE KODIOPTICON
- FINANCIAL REPORT
- TRANSPARENCIES FOR HOME DECORATION

NORTHWEST GROUP MEETS AND SHOWS

The Northwest group of the society met in August, October and December. Included in the meetings were guest speakers, a trip over the Cascades to eastern Washington during the fall colors, swap and sale of lanterns and slides, and general good times and tales of the lantern. Also during November four of the northwest group gave shows at the Olympia Film Festival. See additional articles about shows. In December Bob Skell presented "A Christmas Trilogy" for North Central Washington Museum.

GUEST SPEAKER

On August 11, the Northwest Corner had a particular treat. The meeting was hosted by Bob And Sue Hall who invited Tom Wake to present a program on his area of expertise,

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ORIGINAL BLUE INK

BOXES AVAILABLE

See page copied from the Chiswick Trading Co. Catalog for some really nice strong boxes available. Two of the sizes they list are very; nice fits for the formats of slides found in the U.S. It is difficult to find proper boxes to store and carry our slides, so this is good information. They are not cheap, but sharing an order might be more palatable.

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4×4×2"	62-040402	100	34.25	28.50	25.65	22.80
4×4×3"	62-040403	100	38.00	31.65	28.50	25.35
5×3×2"	62-050302	100	27.75	23.15	20.80	18.30
5×3×3"	62-050303	100	31.25	26.25	23.70	21.25
5×4×2"	62-050402	100	36.70	30.60	27.55	24.50
5×5×3"	62-050503	100	51.25	42.70	38.40	34.15
6×3×2"	62-060302	100	27.80	23.35	21.10	18.85
6×3×3"	62-060303	100	35.25	29.35	26.40	22.50
6×4×2"	62-060402	100	36.35	30.50	27.50	24.60
6×4×3"	62-060403	100	40.25	33.75	30.45	27.25
7×4×3"	62-070403	100	42.50	35.65	32.20	28.75
8×4×2"	62-080402	100	44.10	36.75	33.05	29.40
8×4×3"	62-080403	100	51.00	42.50	38.25	34.00
8×4×4"	62-080404	100	52.15	43.75	39.35	35.25
9×3×3"	62-090303	100	46.35	38.85	35.05	31.25
9×4×3"	62-090403	100	48.65	40.70	36.75	32.75
10×4×3"	62-100403	100	56.35	46.95	42.25	37.55
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NW Group Meets cont.

stereo cards and stereo viewers. As regional past president of the National Stereoscopic Association, Tom has extensive knowledge and an impressive collection.

A SMALL THROW ABOUT THE MAGIC LANTERN

As it appeared in the Olympia Film Festival Program

By Bob Bishop

Preceding the motion picture was the golden age of the "Magic Lantern." Traveling gallantee showmen, traveled the by ways and roads, following the Chautauqua circuit about this country as did their counterparts in England and other places about the world. Some on foot with a pack on their back, others on horseback or in a light wagon. Some rode what trains were available or rode the river boats to get from village to village.

Most carried a simple lantern, a few had more complex projectors, such as vertical biunial lanterns or even possibly a triple lantern which made the dissolves and fade simple to accomplish. Flash back and blackouts were common. All these procedures had been in common use for decades before the evolution of the motion picture machine (circa 1890).

By and large, most itinerant projectionist had a single lantern which accepted a number of various sized transparencies depending on the dexterity of the lanternist. The lanterns of the traveling showmen would accept lantern slides, both the English, (3 1/4" x 3 1/4") and the American (3 1/4" x 4"). In addition, most lanterns used by the traveling showmen could by removing the slide register (carrier), accept running slides 4" x 12", sometimes called panoramic slides. Also lever slides, ratchet slides, chromotropes, and slip slides, could be used. Beautiful dissolving slides which could transform a winter scene

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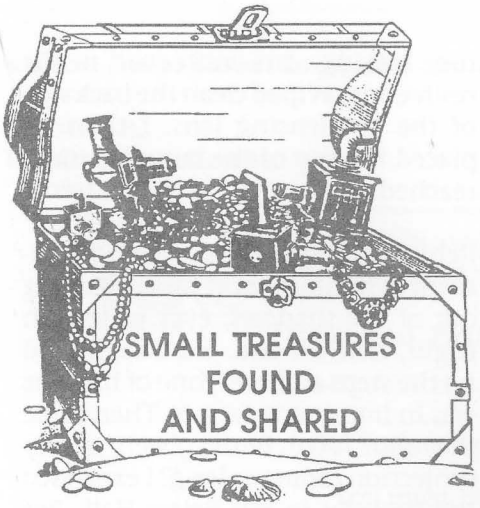


SHOWS ALL SUMMER

Terry and Debbie Borton really did a Tour de Force in performing two shows every Wednesday night all summer at the well known and prestigious "Mystic Seaport" (Conn.). No doubt thousands saw and enjoyed their exciting and dramatic performances. Watching them do their well choreographed two person lantern performance is a real treat.

ARTICLES FOUND

Two Magic Lantern related articles have been discovered in the **Rittenhouse**, a publication not widely distributed. Possibly back issues are available from Raymond V. Giordano, Box 367, Dracut, Mass. 01826.

In Volume 2, Issue 6, there is a nice article entitled *J.B. Colt at Chatauqua*. It begins on page 48, with a nice photograph of Colt's advertisements on a dock on Lake Chatauqua, N.Y. in about 1897 or 1898. The article goes on to talk about the history of Lanterns and of Colt, with some bibliography at the end of this short article. This issue is from February 1988.

The Rittenhouse Volume 5, Issue 20 of August 1991, contains a wonderful article beginning on page 118 about Charles Came and itinerant science (among other things) lecturer. The article is extremely interesting with some illustrations, and was written after the Smithsonian acquired a great collection of his materials and equipment, and mounted an exhibit of same.

This material was contained in a small private museum around Rochester, N.Y. for some years. One of the Came broadsides is in the collection of Jack Judson. Any other Came material now outside the Smithsonian??

A nice "Benefit" from your society will be in the mail shortly.

A Small Throw cont.

to summer, night into day were used. A rose would change from a bud and evolve into full bloom disclosing Cupid with a bow and arrow aimed at your heart! Some such slides would cause the stars to move and fade away.

Some of the effects are truly lifelike. Comets visit the screen and move around the sun: eclipses occurred on demand, a skeleton dances. No small wonder the ancients and not so ancient called the little device the "Magic Lantern."

The "Magic Lantern" is not a 'Johnny Come Lately' phenomenon. Historians debate whether Christiaan Huygen or the Jesuit priest, Athanasius Kircher first invented the lantern , but agree on its birthdate in the early to mid- 1600's, heir to the camera obscura, which was dominant at the time.

'Nothing comes from a vacuum' and even the "Magic Lantern" did not spring fully developed into being in the early 1650's. I suppose the visual medium owes its beginning to some cave man sitting or standing near a fire and noticed that as he moved his shadow moved too. Perhaps he formed a little tent with his forefingers and saw the results on the cave wall. Or perhaps someone noticed the pattern formed by shadows of leaves. Think how astounded early man must have been on seeing their first mirage or visual shapes in the mist caused by reflected light. Magic — of course, it was magic. It remains so.

Now these few paragraphs are written to wet the interest of the Olympia Film Society membership in attending the November film festival.

This year of 1991 will see some members of the Magic Lantern Society of the United States and Canada as guests of the Olympia Film Society: four magic lantern Society members will produce an equal number of programs spaced through the run of the Festival as follows:

1. "The Last Magic Lantern Show" — The Old Projectionist
2. "Once Upon a Slide" — Larry Cederblom
3. "On Illustrated Song Slides" — Harvey Becker
4. "In The Beginning" — Joe and Alice Koch (pronounced 'Cook'), founders of the U.S. and Canada Magic Lantern Society.

The Olympia Film Festival will be a good time for anyone interested in film to see in proper prospective probably the foremost precedent of the modern medium. This will be so as surely as I am...

The Old Projectionist

IS THE MAGIC GONE?

The Emerald City, Seattle 1991

You may be a bit perplexed by the following. I have no way of knowing if you personally have any knowledge of or have even read the two or three previous letters (for lack of a better name), supposedly from the Great Djinn of the Middle Sea, who rightly or wrongly describes himself as the "True Magic of the Lantern".

In previous messages the old Rogue has told of his unsavory period of confinement for some decades in a physician's specimen bottle (along with what was obviously a forgotten contribution by some long gone patient). The Djinn is very non-committal when others refer to the episode.

Athanasius Kircher comes into the story at this point. The learned Jesuit, who was always on the cutting edge of discovery, was trying to improve his casting of shadow letters and thought the addition of a lens might improve his throw. In fact, according to Voskuil "we learn in von Nettesheim's work Agrippa, (1600s), that the art of shadow projection was very old and that in 500 BC when Pythagoras, while in Italy, communicated with friends in Byzantium. He wrote letters in blood and reflected them to the moon!"

In Kircher's time lenses were very scarce and difficult to come by. But the old Jesuit knew that Bettini before him had used water filled flasks successfully. Especially those bottles used by physicians as specimen containers. Kircher rummaged about in his storage room. In the gloom, high on of a shelf he chanced to find the very same properly shaped, well rounded symmetrical bottle which had attracted the old Djinn so many years before. Kircher knew instinctively by the shape of the bottle it would serve as a lens.

But the bottle was stoppered with a lead plug and try as he might Kircher could not dislodge it. He whipped the bottle this way and that, he pulled tugged but to no avail. He was careful. He had no wish to break the well shaped flask. Finally in exasperation, he uttered an old forbidden Latin curse that only an experienced Jesuit priest would know, shook the bottle, and with a twisting effort, extracted the lead stopper. Old Kirch then anointed the air about his crude lantern with its contents.

As the old Djinn described the situation, "all I know is I was much relieved to be free to that particular bottle and its contents. I know not what magic took place. But no matter for I was free of that noxious liquid. Free? Well, perhaps not. I soon found whenever a lantern was used I must be present, no matter when, no matter where. I was melded to the lantern. I also found that I could no longer materialize as before. At first it mattered little. For there were but a handful of magic lanterns. I had much free time. But in later decades there were thousands and thousands of lanterns about the world and it was and is very trying for me."

For further information look up the Djinn articles in the old Bulletins.

ut in my dungeon or rather my basement I was preparing for a film festival, where I along with three other lanternist from the northwest will appear at the Olympic Film Festival during November of 1991. The slides had been roughly sequenced. I had relieved the lenses of dust. A soft brush had whisked the grime from the exterior of the extended bellows. I opened up the lamp housing and with a soft rag reached in to clean the bulbs. They are replacement bulbs, years obsolete, yet I am constantly amazed how they put forth 500 watts, small as they are. Polished the reflector, noting one reflector needs resilvering. Wiped clean the back side of the condensing lens. I then replaced the top of the lamp housing, reached and turned on the lantern.

Behind me there was sudden movement as Bunky our cat came charging out of the shadows, eyes wide with fright, hair on end. He disappeared up the steps as if everyone of his nine was in imminent danger. Then came the odor. Had Bunky been in my projection room too long? I expressed the thought to my Better Half. But she pooh poohed the idea, "It's your smelly old lantern, not the cat!"

Of course, she was right. I thought I knew why the cat was frightened. He could, perhaps, see or sense what I could not. For I had been down the road before. Because of the odor I was fairly certain if I but looked I'd find another epistle from the old Rogue, the Great Djinn of the Middle Sea. He who claims to be the True Magic of the Lantern.

The odor was near. In some manner it had stayed with the Djinn ever since his release from the specimen bottle of Kircher. I felt reasonably sure the body of the lantern was clear. I next released the twin bellows and looked to the interiors. They need some repair but nothing foreign was visible in the double bellows. (My machine is a side by side Bausch & Lomb Biunial.) Perhaps I was wrong. Maybe it was the cat!

I dropped a lantern slide in the register and immediately noticed the image was off the bottom edge of the screen. As I raised the hinged cloth covered leveling board the odor grew more pronounced. Suddenly, there it was, another odorous, spotted off white message from the old Rogue. No envelope, no postage, how it arrived I truly do not know. I am a little disturbed at some of the things he has

written. But as always I will send along his words for those fellow society members who may have an interest.

In concern,
The Old Projectionist.

Islamabad, Pakistan.

Old Projectionist:

You must be out of sorts. Your lantern has not been used lately. Indeed, I have not seen you at many meetings of the northwest magic lantern group. But I have been busy, even if you have not. There are a number of new shows in England and even in this country of yours, others are popping up. I am being called upon more often despite the fact your American Society membership remains relatively the same.

Recently one of your fellow members who dabbles in computers and other electronic devices in the little village of Wenatchee produced a program for the North Central Museum. (Society member Bob Skell), A fine display of images regarding early day aviation. Those flimsy flying machines were very noisy. I remember them well. (Is there anything the Djinn does not remember?) I much prefer my own mode of travel. Much quicker and quieter, too. When I visited Skells lantern room workshop I could not help but be impressed with his Beale collection. Yes and the cabinets he keeps his lantern slides in are most becoming. I was much taken with his Norwegian Elk Hound named Hagar. I remember the breed well from earlier times. Hagar is very placid and did not seem to mind my presence, remaining quiet, whereas very often, dogs and cats are disturbed when I am around. The Skell's must like Hagar for they also have two Elkhound pups who threaten to be as big as Hagar in a short time.

During a break in the Museum show, being so close to your Emerald City, I skipped over the Cascades and left this note beneath your lantern. I am positive that by now you realize the honor I do you by recognizing you in a personal manner. As I have previously told you I sometimes contact you because in the past you have expressed a degree of belief in this old Djinn's being. This is entirely proper for I as a great Djinn have come to acknowledge your human experience. (Hey! It is we humans who are for real. Just ask any of us. Besides, what I said in regards to the Djinn was "The old Djinn thinks I believe in him.)

But no matter, Old Man, there are always others such as Wilem Tebra, who recently moved to the town of Dalen in the Netherlands..In one of his letters to you he wrote, "Nelly asked me now to operate the magnetron stove. (Micro Wave Oven).

continued next page

The door has been damaged by the move, (to Dalen from Almere-Haven), "If I put him on the mains, the ringing in my ears is increasin and I awaits the Voice of the Great Djinn–" Now this man might believe in me.(I have spoken with the Postal Authorities regards the Djinn reading all my mail. "What are we to do?" they replied. "We find no mention of Djinns in our regulations.") Then, too, there are new programs taking place in England much to the concern of the Lears and the Heards. Most of the new programs are not charging for their appearances. But charge or not, I have always been at the beck and call of unbelieving lanternists and sometimes I have been summoned only to discover it was merely children playing in a clandestine manner with their father's lantern.

But there are young people who respect the lantern. Such as Allan Potter of the small town of Puyallup. What strange names have been bestowed on your villages in the Illahee. You know, of course, Allan has started a collection of his own and also given magic lantern programs to his schoolmates. He also attends Society meetings which is difficult for he is the only really young person present. It is difficult to be only one of a kind.

I seldom feel the tug of kinship but I must say I was truly moved by seven year old, dark headed Matthew Balzer, who during the Seattle convention, said, "My father is going to give a magic lantern show. I hope you all will have a very good time!" The innocence of the young is captivating. The Convention audience entranced.

Speaking of Balzer, Old Man, did you know he has visited the Lears in their new digs in Wales? He stayed overnight with them (The Djinn often knows more than I. But as I relate this, the Lear's Magical Lantern Museum is open to the public in LLandrinded Wells. I believe the double LL is pronounced as CL. The Tea Room is open also and is presided over by an ex RAF engineer ably assisted by "a nice blonde called Phillippa.) I do not know if any of the Lear children will follow in their parents steps along the Road to the Land of Light and Shadow. It would be nice if Merlyn were the one. He has such a proper name to go with a magic lantern show. Even you, Old Man, have not led your grandson, James Joseph in the way of the lantern. I do remember him giving a show to his third grade classmates. (What can I say about JJ? You can lead a horse to water. But making him drink-ah.)

So do you see, old fellow, when so few believe in me, do you not wonder why I sometimes wish to be free of the lantern?

Now, Old Projectionist, you well know how I like to read. (Indeed!). Your friend, in Wenatchee, Bob Skell, was uncovering a group of slides which had been wrapped in newspaper. An article literally jumped to my attention. It was about a city well known to this old Djinn.

Islamabad, Pakistan.

continued next page

It is hard to take this sort of message seriously. But out of curiosity I made my way to Seattle Times and checked their micro/film records. You may be surprised to know, indeed, such an article as the Djinn describes did appear in the Seattle Times on Thursday, September 15th, 1988. This extensive article was authored by Mary William Walsh of the Wall Street Journal and reprinted with permission of the Wall Street Journal by the Seattle Times.

It seems a number of conferences have been held there in the last decade. Islamic scholars have gathered to discuss science and also to study the Koran's influence on science. Many statements have been made.

Such as:
I"The chemical Composition of milk in relation to verse 66 of Surah Al-Nahl.(Chapter in the Koran.)
"The World of Bees and the Holy Koran Miracle".
"Chemistry texts now agree that `H2 + 0, By the Grace of God = water."

"One scheduled discussion was titled, most intriguingly, `Panel Discussion of Things Known Only to Allah,' says Pakistan physicist Pervey Hoodbhoy, who attended the conference and came away perplexed. "It remains a bit of a mystery to me as to how the participants could have discussed matters about which by definition, they can know absolutely nothing."

Now, Old Man, all the above is of interest. But to me the most important news out of Islamabad is the following. There is a respected Islamic scholar by the name of S. Bashir-Ud Din Mahmood who is the director of the Koran Research Foundation in Islamabad. This man wears two hats. By day, Mahmood designs leak protection systems for nuclear power installations. By night he concocts Islamic theory.

What Mahmood has written may possibly release this kindly old Djinn from the bondage of the lantern. It seems that S. Bashir-Ud Din Mahmood, some time before had declared, "there might be a way of using Djinns as a means of solving the power shortage which plagues many eastern countries." At last someone remembered we Djinns were created from "smokeless fire!"

Ah, if you could only know, Old Man, how it feels, after all the time to feel perhaps there is a reason for existence. To be of real use. Even it be in an imperfect world–for mere humans. If I can not find my way back to the interface, between this world and mine, then this would be the next best thing. Indeed it truly would be magic!

So I leave you now, Old Man. Perhaps you will not hear from this Old Djinn again. (What nonsense! I don't believe a word of this!) Ah, the lantern of Professor Heard is making its throw and Heard's Peerless Magic Lantern Show is in full swing. I am off for England. Then the next stop will be Islamabad! You often have called me a rogue. Somehow I do think you meant to demean me.

So I remain–
An Educated Rogue,
Djinn of the Middle Sea.

Ah, the poor old Djinn. I never thought I would describe the old Rogue in a sympathetic manner. In his euphoria at discovering the newspaper article he stopped reading too soon. Had he but read one more paragraph he would have known the following.

S. Bashir-Ud Din Mahmood flatly denies he made the statement. "Absolute nonsense!" he insists. Choosing his words carefully, Mahmood explained "Djinns are made of energy. King Solomon had figured out how to put them to work."

But as another speaker remarked to the Scientific Miracle Conference, "If there is a contradiction between a definitive (Koran) text and conjectural science, then the scientific theory is refuted."

But what has this to do with the Magic Lantern? As I read it, the Old Djinn might be still around. If he was ever the True Magic of the Lantern—he still is. Ah, Editor, please refrain from using my name in regards to this article.

Just credit——

The Old Projectionist.

GAZETTE ASSIGNED NUMBER

The National Serials Data Program recently assigned the Magic Lantern Gazette an International Standard Serial Number (ISSN). The ISSN is an internationally accepted eight-digit number which serves as a brief, unique, and unambiguous identifier for serials.

The ISSN is permanently linked to a serial's title at the time of assignment. Any change in that title generally requires assignment of a new ISSN.

THE KODIOPTICON

THE BRITISH VERSION FROM THE ENGLISH KODAK CATALOGUE 1914

The Kodiopticon is an improved type of optical lantern. It is light, compact, and handsome, and is the simplest and most efficient for home use by the amateur. It consists of a metal body fitted with a powerful Mazda cluster filament lamp, a pair of condensing lenses with water cell between, a double lantern slide carrier, adjustable bellows and focusing projecting lens. The entire outfit is contained in a neat wooden case, the cover of which may be inverted, making a firm stand for the instrument. Connection is made with the ordinary electric light socket by cord and plug, which is included in the outfit.

continued page 16

Dated 1913

INSTRUCTIONS FOR USING THE KODIOPTICON EASTMAN KODAK COMPANY, Rochester, N.Y.

DIRECTIONS FOR SETTING UP THE KODIOPTICON.

The Kodiopticon will be found carefully packed in the carrying case. The Mazda lamp, however, due to its construction, will be found in a separate enclosure.

To set up the Kodiopticon, remove everything from the case, carefully lifting out the instrument so that no injury to it will occur.

As the case in which the Kodiopticon is received, with the cover inverted, is most convenient as a support for the instrument when in use, the cover should first be turned upside down and placed on top of case, the little holes at the ends fitting over the two dowels which project from the top of the case proper, which should now be placed on a table of ordinary height. The instrument should then be set in the cover and the bellows extended as shown in Fig. 1.

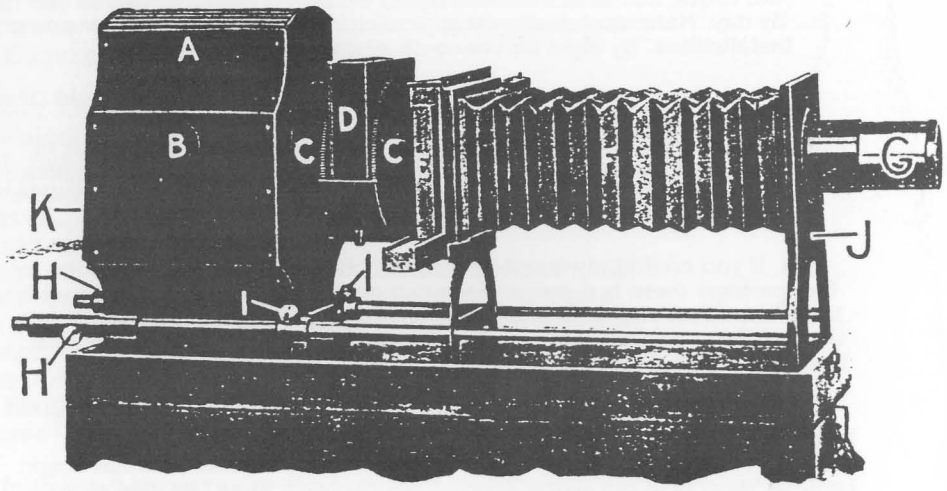


FIG. I.

A. Lamp House.
B. Red Window.
C-C. Condensing Lenses.
D. Water Cell.
E. Lantern Slide Carrier.
F. Bellows.
G. Projecting Lens.
H-H. Clamping Screws for Lamp Support.
I-I. Clamping Screws for Rods.
J. Front Standard.
K. Lamp House Door.

In order to extend bellows, loosen screws I-I, and draw out stand (J). Then clamp screws I-I tight, which will hold the instrument rigid.

Lift up door marked K, at back of lamp house, and insert Mazda lamp carrier, shown in Fig. II, in the lamp house as far as it will go. Clamping screws H-H, Fig. I, in order to held lamp in position.

Fill water cell (D, Fig. I), which may be removed for the purpose by simply lifting out, with distilled or filtered boiled water. Note - Mazda lamps having concentrated filament should always be used with the Kodiopticon, as the ordinary Mazda lamp will not give sufficient illumination.

(Water that has not been subjected to extreme heat will frequently cause air bells to locate on the sides of the water cell, thereby causing an uneven illumination of the projected image.) The water cell (D) is for protecting the lantern slide from the heat of the lamp.

Condensing lenses (C-C, Fig. I) should be carefully cleaned, both front and back, by first moistening the surface by breathing upon them and then drying with a piece of cheese cloth, or some cloth that is free from grease or grit. They can be readily removed from the instrument for this purpose by first removing the water cell (D), but care should be taken in returning same that they are located in their proper positions. For this you will find the lenses marked - Back 6-1/2, Front 7-1/2, the convex side of the lenses being brought face to face. Note - If for any reason it is found necessary to remove cover of lamp house, it may be readily done by simply lifting same off.

The Projection of the Slide.

After making connections with the electric light plug, turn on the electric current. Then set up screen upon which the image is to be projected so that the image will appear in the center of same. The screen should be placed at about 10 feet from the lens, as at that point it has been found that the image shows the best illumination. The screen, however, may be placed two or three feet further away in order to increase the size of the image, but it must be remembered that as the distance beyond 10 feet increases, so the illumination will decrease, and the image will not appear as clear and distinct.

FIG. III.

The Eastman Portable Background Carrier, together with the Portable Background, as shown in Fig. III will be found most convenient to use as a screen. The ground may be readily detached and rolled up and the carrier folded as shown in Fig. IV, thus enabling one to pack both carrier and ground in a very small space.

FIG. IV.

When using the screen it may be raised or lowered by means of adjusting screws found on the background carrier.

Before placing the slide in slide holder (E, Fig. I), it is necessary that the filament (A) of the Mazda lamp, (Fig. II) be properly centered so that the light when on the screen will appear clear and distinct.

In order to adjust the lamp it may be moved up or down on reflector standard B, by the use of screw C, and may be moved backward or forward by adjusting screw I). When in proper position, the light on the screen will appear without any unevenness. When adjusting the position of the lamp the filament may be readily seen through the little red window, (B, Fig. I.)

In order to focus the image properly upon the screen the standard (J, Fig. I) may be moved back until the approximate focus is obtained. Then by turning projecting lens (G) to the right or left, perfect definition of the image may be secured.

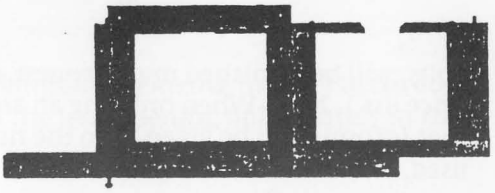


FIG. V.

The slide carrier shown in Fig. V will accommodate two slides, the center portion being movable, one slide may be shown while the other is being placed in position. The second slide may then be moved over and the first one removed, and so on.

The Kodiopticon is adapted to use all lantern slides of regulation size, (3 1/4 x 4). Slides made from Velox Lantern Slide Film will be found particularly advantageous on account of their flexibility and lightness.

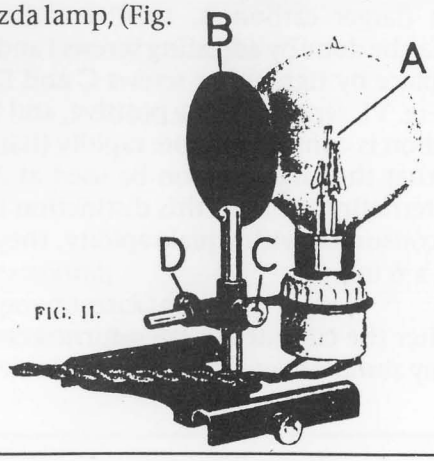


FIG. II.

As the arc lamp, Fig. VI, is a more powerful illuminant than the Mazda lamp, it may be preferred in some instances. In that case a special equipment consisting of a hand-feed arc lamp and rheostat accommodating 110 or 220

The Hand-Feed Arc Lamp used as an Illuminant with the Kodiopticon.

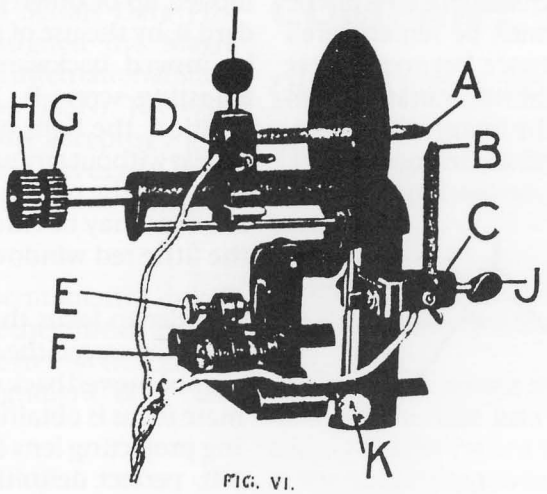


FIG. VI.

volts, will be furnished upon request, in place of the regular equipment. (See price list.) Note-When ordering an arc lamp and rheostat it is very necessary that information be given as to the number of volts carried on the line to be used, and also whether the current is direct or alternating.

The rheostat, Fig. VII, is necessary when using the arc lamp in order to control the current and provide steady illumination.

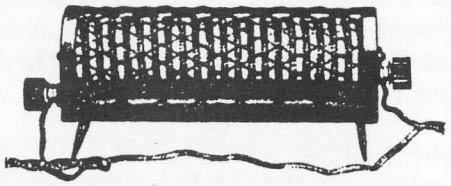


FIG. VII.

Directions for Using the Hand-Feed Arc Lamp.

The Arc Lamp may be adjusted to the Kodiopticon in the same manner as the Mazda Lamp Carrier, screw K, Fig. VI, being tightened to hold same in position.

Before turning on the current see that the carbons, (A and B) are properly clamped in place (larger carbon A, smaller carbon B) and centered in alignment. This may be done by adjusting screws I and J. Also see that the feed wires are held in place by tightening screws C and D. Note-When using a direct current, A, Fig. VI, represents the positive, and B the negative carbons. As the positive carbon is consumed more rapidly than the negative carbon it is very necessary that the larger carbon be used at A and the smaller at B. When using an alternating current, this distinction is not necessary, and as both carbons are consumed with equal rapidity, they should both be of the same size, 5-16m. x 6 in.

To form the arc after the current has been turned on, bring the ends of the carbons together by simultaneously turning feed screws H and G. As soon as the contact is made, reverse the movement of the feed screws (H and G), until the separation between the carbons is approximately one-fourth of an inch. In order to maintain the proper arc this separation should be continually maintained by feeding the carbons often and a small amount at a time. In feeding the carbons be careful to notice that the vertical carbon (B) does not hide any portion of the crater on the horizontal carbon (A).

In adjusting the arc for proper illumination on the screen it may be moved up or down by turning screw E to the right or left, and may be moved from side to side by turning screw F in the same manner.

Fig. VIII shows the Kodiopticon set up ready for use when equipped with hand- feed arc lamp and rheostat.

When using the arc lamp the screen upon which the image is projected may be used to the best advantage at a distance of 12 feet, but can be placed at 15 feet with the image decreased somewhat as to illumination. Note-With the equipment will be found an asbestos lined mat which should be placed under the lamp house when using the arc lamp. This will prevent any sparks falling from the carbons and coming in contact with the support.

The Kodiopticon as an Enlarging Instrument.

The Kodiopticon can be used to advantage for making enlargements on either Bromide or Velox papers from film or glass plate negatives, 3-1/4 x 4 or smaller.

(3-1/4 x 4-1/4 negatives may readily be trimmed to lantern slide size without cutting down the size of the image.)

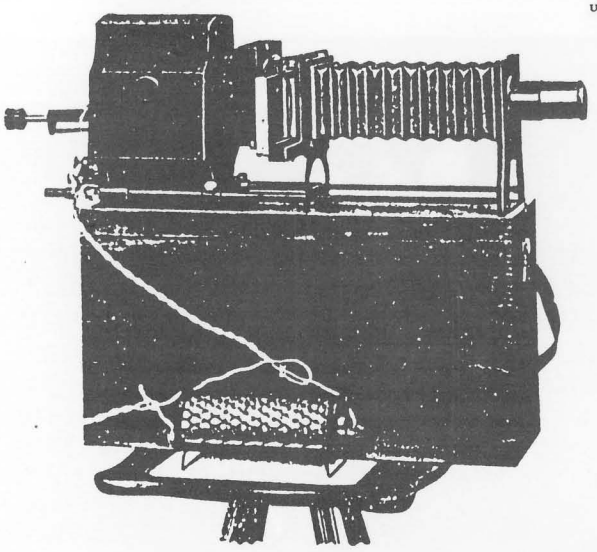


FIG. VIII.

To enlarge from a film negative, it is simply necessary to place the negative between two sheets of lantern slide cover glass, which may then be slipped into the slide carrier, with the face of the negative towards the projecting lens.

When using film negatives smaller than 3-1/4 x 4-1/4 they should first be attached with stickers to a mask of black paper, with an outside measurement of 3-1/4 x 4, and with an opening of such size as will accommodate the size of the image, or such portion of it as one wishes to enlarge from.

Larger negatives, with film or glass, if thought advisable, may be cut down to accommodate the size of the slide carrier. In case the glass plate negative is smaller that the opening in slide carrier, it may be held in proper position by first being attached to a sheet of cardboard 3-1/4 x 4, through which an opening of the proper size has been made.

The exposure for Bromide paper, when using the Mazda lamp and a negative of average density, will be approximately 8 seconds; when using the arc lamp, about 2 seconds. When using Velox for enlarging, which is less sensitive than Bromide, and exposure of about 60 times as long will be required.

With the Kodiopticon will be found a circular diaphragm, to be used when making enlargements, in order to cut down the strength of the light and give perfect definition, and should be placed in the lens opening immediately in front of the projecting lens.

For full particulars as to papers, formulae, and the manipulation of both Bromide and Velox, as your dealer, or write us, for a copy of "Bromide Enlarging with a Kodak."

EASTMAN KODAK COMPANY, Rochester, N.Y.

PRICE LIST - 1913

Kodiopticon complete, with Mazda Lamp, Concentrated Filament,	$ 20.00
Do., with Hand-Feed Arc Lamp and 4 ampere Rheostat, accommodating 110 volts,	29.00
Do., with Hand-Feed Arc Lamp and 4 ampere Rheostat, accommodating 220 volts	30.50
Mazda Lamp Carrier, including cord and socket,	3.00
Do., with Mazda Lamp, Concentrated Filament,	3.00
4 ampere Arc Lamp and support,	10.00
4 ampere Rheostat, 110 Volts,	5.00
Do., 220 Volts,	6.50
Cored Carbons, 5/16" x 6", per doz.,	.48
Lantern Slide Plates 3-1/4 x 4, per doz.,	.45
Lantern Slide Cover Glass, per doz.,	.25
Lantern Slide Binders, per package	.50
Velox Lantern Slide Films, 2-3/4" x 3-1/4" per doz.,	.30
Velox Lantern Slide Frames, per doz pairs,	.20
Velox Lantern Slide Mats, No. 1, opening 1-1/2" x 2-3/8" Horizontal;	.05
Kodak Acid Fixing Powder, for fixing Velox Lantern Slides, pound package,	.25
Nepera Solution, for developing Velox Lantern Slide Films, 4 ounce bottle	.20

EASTMAN KODAK COMPANY, Rochester, N.Y.

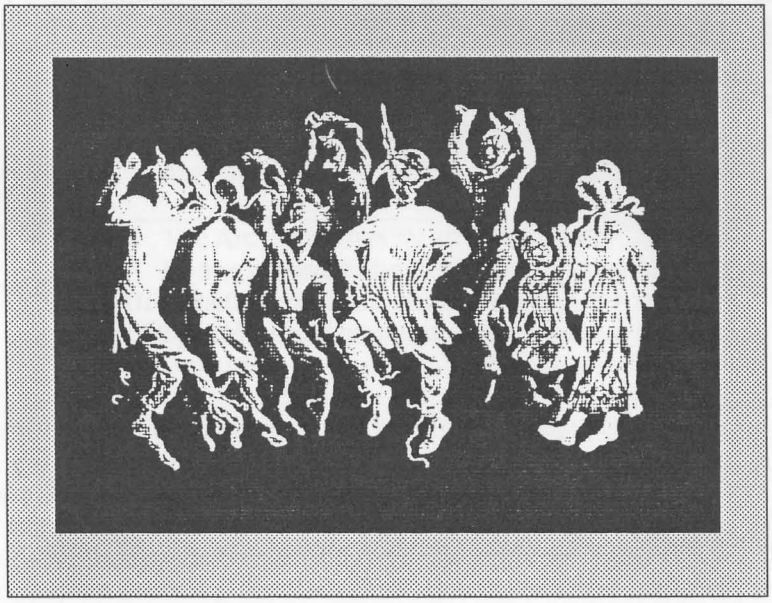
THE PROFESSOR

Time, August 19, 1935
ART

From the Modern Galleries in Philadelphia last week went forth an offer to sell one of the strangest collections of drawings yet unearthed in the realm of Americana. Depicted in 1,676 black & white wash drawings, all a little more than a foot square and all by the same artist, was a breathtaking medley of scenes and events, ranging from the crucifixion of Christ to the execution of Nathan Hale, from an attack of delirium trements to the Ride of John Gilpin, from Little Britches left out in the snow to Poet Poe addressing the Raven. Sentimental though most of the subjects were, the craftsmanship in each picture was remarkably good. And not a single one had ever seen the light of print or public exhibition.

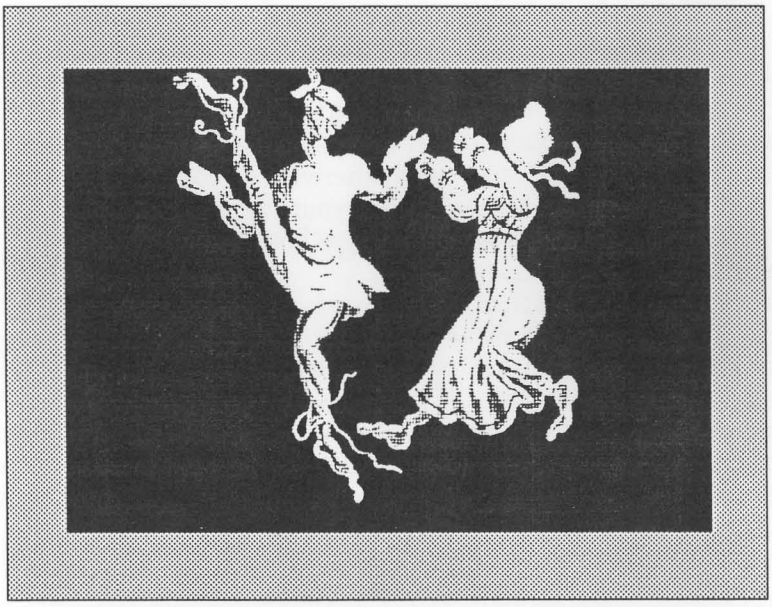
Ninety-five years ago there was born to Philadelphia's most prominent dentist, Dr. Stephen Thomas Beale, a son named Joseph Boggs. For blueness of blood the Beals take no backtalk from Biddles or Drexels or Rushes since they were direct descendants of Friend William Penn's Friend Andrew Griscom who reputedly built the first brick house in the town. Little Joseph Boggs Beal was also a great-grandnephew of Betsy Ross. Accordingly he was sent to the most reputable school in town, the old Central High School. Almost immediately after graduation he joined the faculty as instructor in drawing, and proceeded to grow a fine pair of side wiskers. Though he fought through the Civil War and spent far more time as a hack illustrator than he ever had as a teacher, he was known for the rest of his life as "The Professor."

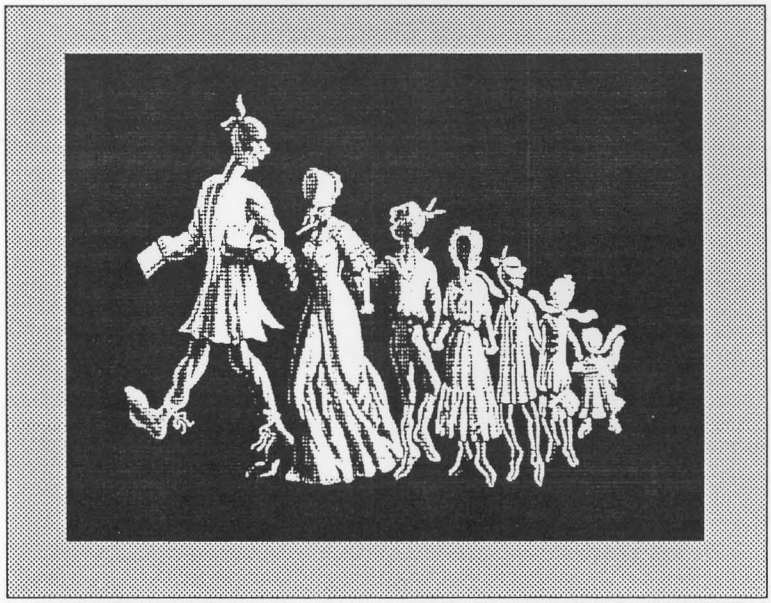
Few modern art critics have ever heard of Joseph Boggs Beale, and the Professor, busy making colored lantern slides, illustrating Bible tracts, mat calendars, children's books, probably never dreamed that they would. But amoung his best friends were men of whom critics have learned a great deal–Thomas Eakins, William Merritt Chase, Albert Rosenthal. Beal was a member of the old Philadelphia Artists' League and shared Artist Eakins' passion for rowing. At the Professor's death in 1926 he was the oldest living member of the Undine Barge Club. A hard worker, particularly in his later years, Artist Beale seemed to have a more regular income than his infrequently published drawings would indicate. Only last week did newshawks ferret out where it came from.



Beale's 1,676 hitherto unknown drawings reached the Modern Galleries through a retired manufacturer of lantern slides whose name the gallery proprietor last week stanchly refused to reveal. In 1874 the slide-maker had gone quietly to Joseph Boggs Beale and asked him to do a set of drawings to illustrate *Pilgrim's Progress*. They were a great success with Epworth Leagues and Sunday Schools. Soon the slide-maker asked for other drawings, in black and white, to illustrate books that he one day hoped to publish. From 1880 to 1900, methodical Joseph Boggs Beale produced drawings, always in the same technique, always in the same size, and the slide-maker always bought them for around $17.50 each. This private deal gave Artist Beale a regular income of between $35 and $40 per week.

Year ago the slide-maker, now an elderly, respected bibliophile, went to the Modern Galleries with a few pictures illustrating the life of Lincoln. The manager was unable to sell them on commission but, interested in other Bealeana, he was out to the slide-makers home in German town to see what else he could discover. He found trunk after trunk of unusal drawings, stowed away for 35 years. First if any of them had captions and it was the work of months to sort into subjects and series the 1,767 pictures that Joseph Boggs Beale hoped one day to see published. Some weeks Artist Beal, in a humorous vein, would confect such a series as *The First Auto*,





in which a swank couple in duster and goggles in a two-cylinder Pope-Hartford, take to the open road, encounter a thunderstorm, suffer a breakdown (which they attempt to mend with a gimlet and a hatchet), and finally drive on into a sentimental rainbow.

Literature particularly attracted the Professor. He made illustrations for such things as *Evangeline, Hiawatha, Courtship of Miles Standish, Othello, The Wreck of the Hesperus.*

Occasionally the Professor's imagination, his instinctive sense of design and sure draughtsmanship made him antedate the modern surrealists by two generations with such a drawing as *Bridget's Dream,* a nightmarish wedding of nightshirts, handkerchiefs, sunbonnets and bed socks. Generally however, he preferred historical scenes like the *Opening of the Erie Canal* or *The Casting of the Liberty Bell.* The Professor viewed the problem of women suffrage with considerable alarm. He did a satirical series of pictures on the Triumph of Women's Rights. Typical was the scene at the polling place where female ward heelers, one in pants, make life miserable for an unfortunate male.

Joseph Boggs Beale was a personal friend of Abraham Lincoln, Ulysses S. Grant, General John Hancock, many another bigwig. Yet elderly Philadelphians last week could remember but one political story connected with him. When James A. Garfield was offered the Republican nomination against Winfield Hancock in 1880, he wrote to his mother asking her advice. The Professor was having a dish of tea at the Garfield home when the letter arrived.

"What shall my boy do?" asked Mrs. Garfield.

Artist Beale put down his cup, scratched his chin.

"Well," said he, "it's worth a try."

Mr. Garfield was elected and assassinated within a year.

Images of Beale's Bridget's Dream courtsey of Bob Skell's collection.

Photographic Transparencies for Home Decoration.

Few things strike terror in the heart of a magic lantern slide collector more than the thought of exposing valuable slides to light for extended periods of time. This article talks about producing slides with just that purpose in mind.

Picture Making for Pleasure and Profit, T. Stith Baldwin, 1903,

A complete illustrated hand-book on the modern practices of photography in all its various branches.

If you hold up a technically-perfect lantern slide and look at it by transmitted light you will see that it is not by any means to be regarded as a perfect transparency for viewing in that manner. It will appear thin and weak by contrast. But by this time, it is to be hoped you will be a sufficiently good photographer to overcome that defect when you want to make transparencies for direct visual purposes, such as for decoration of windows and the like. It is really only a matter of judicious development. A transparency that is required for other purposes than lantern work should be carried farther in the developing process, in all other respects, its treatment is precisely the same.

Few people have any idea of the great possibilities as regards home decoration which are opened up to them by photography, especially through the channel of good transparencies. Such pictures come in for a great variety of decorative uses, the number of which, it might also be said, is only limited to the photographer's ingenuity. Lamp shades, fire screens, window blinds and many other things which are often so exceedingly unsightly in themselves, can be turned into things of beauty by the tasteful use of photographic pictures in this form. Transparencies intended for such uses should, as I have already said, be specially made upon transparency plates, and backed with a sheet of ground glass in order to heighten the effect, and lantern slides which are often too dense to be really serviceable in their original capacity, can be turned to account, in this manner. They may be hung around opal glass lamp globes, for instance, where, besides serving the useful purposes of shielding the eyes from glare, they form a very pretty ornamentation. But numbers of such uses will at once suggest themselves to the fertile imagination of the photographic amateur. It will be quite unnecessary to do more than throw out this suggestion.

FUELS FOR THE LIGHT

OLD STUFF Fall 1991

Olive oil, used by earliest lanternists was at best a marginal light source. Probably an open bowl with a wick gave a very smoky light. Additives were used to make it burn brighter.

Oil of Rape plant used in 1700s for lantern purposes was better suited as lubricant for delicate machinery.

Antique World Newspaper 1980

There was once a town by the name of Williamsburg, N.Y. New York not Virginia. It had a connection with the magic lantern that extended world wide. For it was here that a man named Geshner first released the light oils from the petroleum crude and the world was no longer dependent on whale oil for its lanterns. Magic and otherwise. Of course, we all know Williamsburg by its more recent name, Brooklyn, N.Y.

Once two western lanternists were troubled by their inability to keep paraffin in a liquid state. A letter was sent off to St. Ives. John Barnes, a well known authority on such matters wrote back. "My dear fellow, in the colonies 'paraffin oil' is known as kerosene!"

NEW BURNING FLUID DANGEROUS PRODUCT

Camphene was a 'new' fuel invented and used in the 1840s and '50s. Its inventor, Isaiah Jennings, called it a "burning fluid". It was needed because whales were becoming scarcer and the resulting whale oil, a primary fuel for lamps and lanterns, was becoming quite expensive.

Camphene was made of alcohol and turpentine. It was extremely volatile, and fires and explosions were common, even though lamps had been designed to handle it. It continued to be used, despite the danger, until kerosene was invented in 1854.

The Magic Lantern Society of the United States and Canada

FINANCIAL REPORT
November 1, 1991

Balance - November 1, 1990		$ 3833.46
INCOME		
Dues		
3 for 1990 @ $20.00		$60.00
1 Foreign Exchange (-.90¢ loss)		19.10
1 Overpayment		25.73
114 Regular 1991 @ 20.00 each		2280.00
3 Institutional @ 25.00		75.00
	TOTAL DUES	$ 2459.83
Bank Interest		166.20
Sale of Society Inventory		155.00
	TOTAL INCOME	$ 2781.03
EXPENSES		
Publishing - Gazette		$ 2131.34
Postage		735.71
Membership Materials		166.57
Membership Directory		863.48
Society "Deposit" Stamp		12.56
Bank Service Charge		52.33
Membership Dues Refund		5.00
	TOTAL EXPENSES	$3966.99
BALANCE - NOVEMBER 1, 1991		$2647.50

WANTED

Lens for Golde Anastigmat, This is a 6 1/2 in. E.F. Projection Lens that has a 1 7/8" Dia. barrel.

Please call or write Larry Cederblom,1846 South 265th Place, Kent, WA 98032, Telephone (206) 941-0593

WANTED

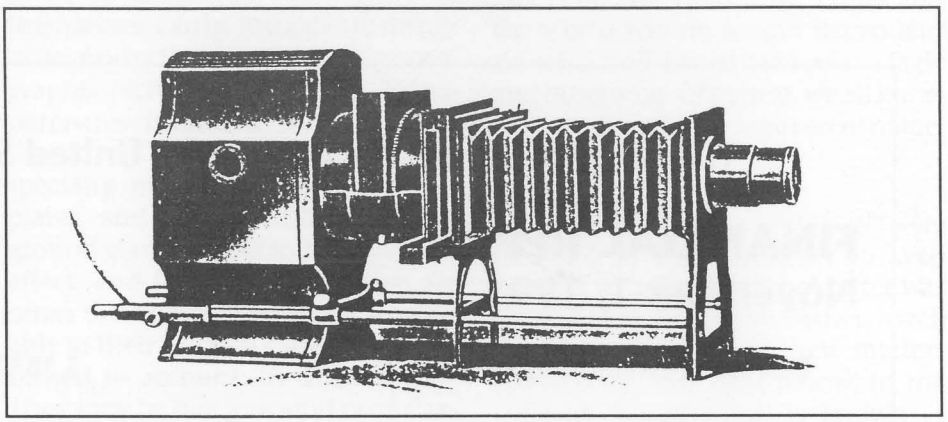
Political slides for public displays. Write to Harry Walden, 1028 Frederick SE, Olympia, WA 98501

THANK YOU FROM OLYMPIA FILM FESTIVAL

The presenters at the Olympia film festival in November received a thank you letter from Devon Damonte, Development Officer.

Mr. Damonte commented that several people attending commented that the Magic Lantern shows were the highlite of the entire ten-day festival. He thanked us for sharing the delights of the Magic Lantern and is looking forward to the prospects of future collaborative ventures between our kindred organizations.

British version of Kodiopticon cont.



Any ordinary lantern slide may be used, but slides made from Velox Lantern Slide Film are specially advantageous because of their lightness and ease of preparation.

The Kodiopticon forms also a first-class enlarging lantern for making enlargements on either Velox or Bromide paper, from film or glass plate negatives 4 x 3-1/4 or smaller. In nearly all cases quarter-plate negatives may also be trimmed without damage to the picture to 4 x 3-1/4 inches.

1992 DUES ARE DUE

Send to: Robert Hall
3321 114th St. N.W.
Gig Harbor, WA 98335

ADDITION TO YOUR MEMBERSHIP DIRECTORY

Museo National del Cinema
Piazza San Giovanni 2
Torino, Italy 10122